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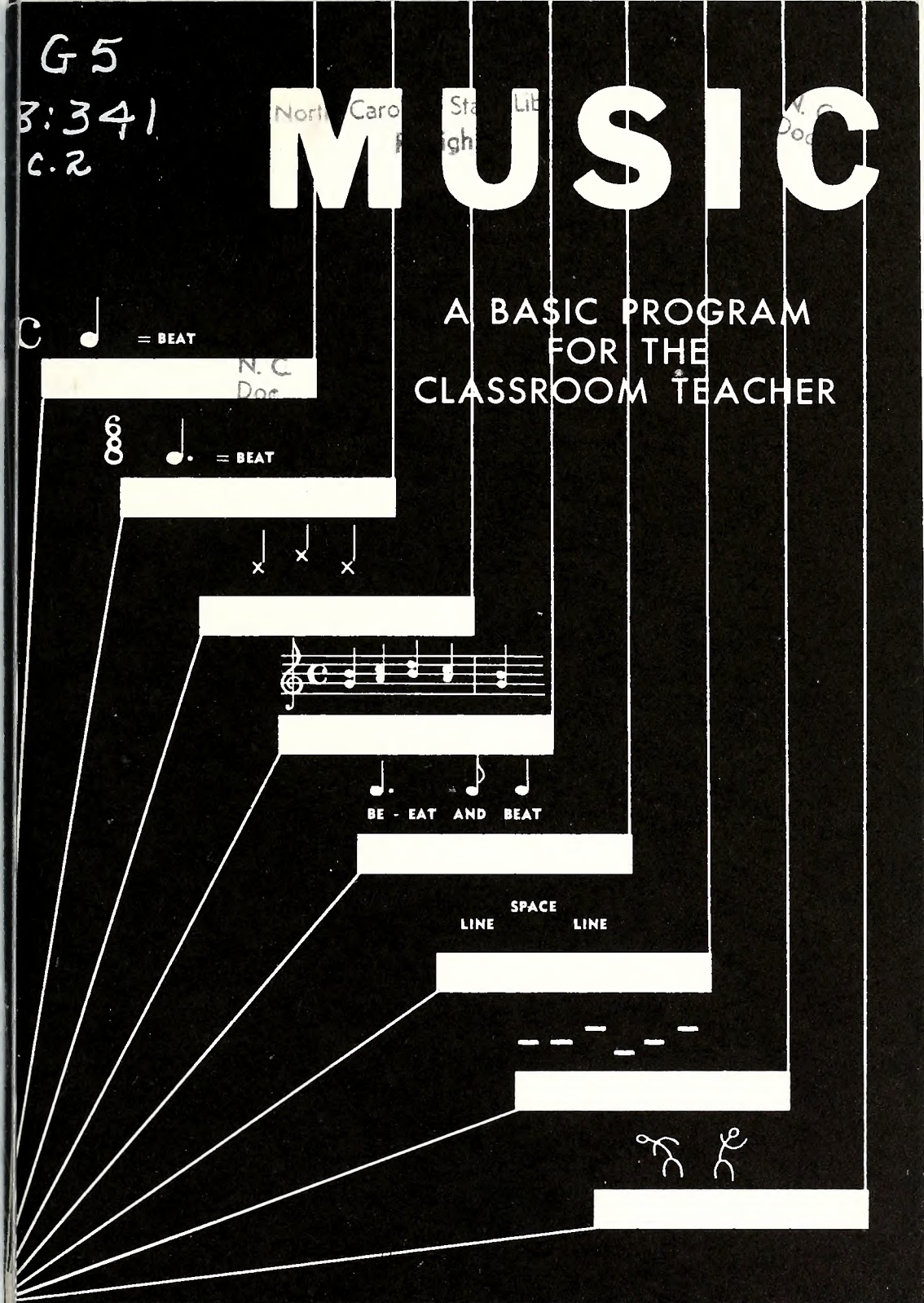
MUSIC

A BASIC PROGRAM FOR THE CLASSROOM TEACHER



NORTH CAROLINA PUBLIC SCHOOLS

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PUBLICATION NO. 341

MUSIC

A BASIC PROGRAM FOR THE CLASSROOM TEACHER

Issued by the
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FOREWORD

The public elementary schools of North Carolina are organized on the basis of the self-contained classroom. In accordance with this organization, classroom teachers are responsible for teaching all subjects of the approved program of studies.

This bulletin outlines the basic minimum program for one of these approved subjects—Music. It is essentially a statement of the minimum objectives for the music program in the elementary schools and is consistent with standards for school accreditation. Activities of singing, listening, rhythm, creating, and playing should be developed through the natural avenues of daily class work: music to aid devotions; music to provide recreation; music to help in the celebration of special days; and music to intensify concepts taught in the social studies, the language arts, and other areas of the curriculum.

This bulletin, prepared by the music education staff of the Department, includes suggestions for the development of one skill in the reading of note values and one skill in the reading of pitch relationships on each grade level. It is hoped that this emphasis on music reading will provide opportunity whereby all pupils may be able to read the music score by the time they complete the eighth grade.

Charles F. Carroll

State Superintendent of Public Instruction

June 1, 1961
(Second printing, November 1965)

DETACH ON PERFORATED LINE

First Grade

BASIC MUSIC PROGRAM

MUSIC AS RECREATION

MUSIC TO AID DEVOTIONS

MUSIC FOR SPECIAL DAYS

MUSIC RELATED TO THE CURRICULUM

Experiences:

Singing
Listening
Rhythmic
Instrumental
Creative

FIRST GRADE ACTIVITIES

1. Orientation of the child voice in singing.

2. Physical response to the fundamental body movements of walking, running, hopping, skipping, and jumping to music.

3. Creative dramatizations of songs and recorded music.

The use of appropriate rhythm instruments enhances the singing experience on many occasions.

SUGGESTED MATERIALS

The following songs, selected from the State-adopted music texts, are adapted to the development of the above concepts:

Fundamental Rhythms

(R) Who Will Come With Me, p. 9
(R) Tippy Tippy Tiptoe, p. 10 (tiptoeing)
(R) Rig a Jig Jig, p. 11 (skipping)
(R) The Pawpaw Patch, p. 14 (skipping)
Twinkle, Twinkle, Little Star, p. 20 (walking)
A Play Song, p. 22 (run-walk)
(R) Little Red Wagon, p. 41 (shuffling)
Joe Rattle, p. 48 (strutting)
(R) Let's Go Walking, p. 49
(R) The Barnyard, p. 57 (walk-run)
White Pony, p. 64 (galloping)
And So We Ride, p. 65 (trotting)
The Rabbit, p. 70 (hopping)
(R) Bell Buoys, p. 80 (swaying)
The See-Saw, p. 103 (bending up and down)
Glory, Glory Hallelujah, p. 124 (marching)
Yankee Doodle, p. 124 (marching)

(See pages 131-142 for different rhythms)

Creative Dramatizations

(R) Hello Somebody, p. 2
Who Are You, p. 3
(R) Stamping Land, p. 5
(R) Ha, Ha, This-a-way, p. 6
What Shall We Do, p. 7
(R) Toodala, p. 13
(R) Orchestra Song, p. 19
Hickory, Dickory, Dock, p. 21
(R) Mix a Pancake, p. 32
Polly Put the Kettle On, p. 33
(R) All Night All Day, p. 35
The Old Gray Cat, p. 37
(R) Jack - in - the - Box, p. 39
(R) The Lawn Mower, p. 45
(R) All the Ducks, p. 53
Feeding Time, p. 55
I Want To Be a Farmer, p. 58
(R) Sawing Firewood, p. 59
(R) When the Train Comes Along, p. 74
Pufferbillies, p. 75
Little Red Caboose, p. 77
Car Song, p. 78
(R) The Steam Shovel, p. 91
(R) The Seals, p. 106
Work Horses, p. 62
Frog in The Millpond, p. 69
Like Me, p. 98

NOTES

DETACH ON PERFORATED LINE

Second Grade

BASIC MUSIC PROGRAM

MUSIC AS RECREATION

MUSIC TO AID DEVOTIONS

MUSIC FOR SPECIAL DAYS

MUSIC RELATED TO THE CURRICULUM

Experiences:

Singing
Listening
Rhythmic
Instrumental
Creative

READING PITCHES

Melodic Contours

This activity involves the ability to comprehend the rise and fall of the melodic line.

Activity:

1. Invite children to draw the contour of the melody on the chalk board as a familiar song is being sung. Children at their seats show the rise and fall of the pitch with their hands.

2. Indicate the direction of each note by writing a dash for the pitch level of each note, as in America, as a further refinement of this activity.

3. Indicate the direction of each note with the hand while observing notes on the printed score.

READING NOTE VALUES

"Walking, Running, Holding" Notes

Pupils should recognize quarter, eighth, half, whole, and dotted half notes as "walking, running, and holding" notes. Let children pantomime these ideas. After notes of a phrase have been performed by "walking" the notes, ask the class to scan the words, while one or more children "walk" the note values.

Example:

walk run run hold

"Come dance with me"

SUGGESTED MATERIALS

DETACH ON PERFORATED LINE

Melodic Contours

Only familiar songs should be used to develop the concept of tonal direction through the use of hand movements so that the child can anticipate the direction of each note before it is sung.

When this activity is used to develop tonal direction while observing printed notation, the song may be sung by the class, by the teacher, or performed with a record player.

"Walking, Running, Holding" Notes

Appropriate phrases of a song should be performed by pantomiming the notes as "walking, running, or holding" notes before the remainder of the song is developed.

The following songs, selected from the State-adopted music text, are adapted to the development of the above concept:

(R) The Green Dress, p. 3
(R) Jumping Rope, p. 12
Fish, p. 18
Go Tell Aunt Rhodie, p. 19
(R) Hush, Little Baby, p. 27
My Dream, p. 34
Strawberry Jam, p. 40
Sing A Song of Sixpence, p. 42
(R) Over in the Meadow, p. 43
(R) Playground Games, p. 52
Father, We Thank Thee, p. 56
(R) Who Has Gone From the Ring, p. 64
(R) Train is a-Coming, p. 105
Little Ducks, p. 118

NOTES

DETACH ON PERFORATED LINE

Third Grade

BASIC MUSIC PROGRAM

MUSIC AS RECREATION

MUSIC TO AID DEVOTIONS

MUSIC FOR SPECIAL DAYS

MUSIC RELATED TO THE CURRICULUM

Experiences:

Singing
Listening
Rhythmic
Instrumental
Creative

READING PITCHES

"Line, Space, Line"

This concept introduces simple interval reading. Pupils learn to sing the pitch of notes which move by step and by easy skip.

Activity:

Place a staff on the board. Sound the pitch for the first line (E). Ask pupils to sing as the teacher points to the first line, then the next space, etc., up to the third line. Pupils will sing "line, space, line, space, line." After class is able to sing easy step-wise progressions, attempt singing easy skips from line to line and from space to space. Follow this orientation with the singing of easy songs with "line, space, line."

READING NOTE VALUES

"Walking, Running, Holding" Notes

Pupils should recognize quarter, eighth, half, whole, and dotted half notes as "walking, running, and holding" notes. Let children pantomime these ideas. After notes of a phrase have been performed by "walking" the notes, ask the class to scan the words, while one or more children "walk" the note values.

Example:

walk run run hold

"Come dance with me"

SUGGESTED MATERIALS

DETACH ON PERFORATED LINE

"Line, Space, Line"

Sing song with "line, space, line", then sing song with words. (The teacher will always establish the tonality and the pitch of the first note of the song.) Teacher will also sing the difficult skips for the class.

The following songs, selected from the State-adopted music text, are adapted to the development of the concepts outlined on previous page.

A Morning Hymn, p. 1
Come Dance With Me, p. 4 (verse)
Sheepshearing, p. 44
The Carpenter, p. 63
Walking Down the Roadway, p. 71
A Charming Lilt, p. 103
The Frog, p. 113
The Mexican Woodpecker, p. 116
Stars, p. 142
Carol of the Birds, p. 152 (phrases 1 and 2)
May Baskets, p. 167

"Walking, Running, Holding" Notes

Come Dance With Me, p. 4
Making Tortillas, p. 8
Bingo, p. 13
Jennie Jenkins, p. 20
Turn The Glasses Over, p. 26
Louisiana Lullaby, p. 33
Sheepshearing, p. 44
My Twenty Pennies, p. 59
Walking Down the Roadway, p. 71
Spinning Wheel, p. 92
Ollie in the Forest, p. 109
The Mexican Woodpecker, p. 116
The Miller Boy, p. 137
Summer Day, p. 168

NOTES

DETACH ON PERFORATED LINE

Fourth Grade

BASIC MUSIC PROGRAM

MUSIC AS RECREATION

MUSIC TO AID DEVOTIONS

MUSIC FOR SPECIAL DAYS

MUSIC RELATED TO THE CURRICULUM

Experiences:

Singing
Listening
Rhythmic
Instrumental
Creative

READING PITCHES

Syllables and/or Numbers

Syllables or number relationships should be introduced at this level to reinforce interval reading by "line, space, line." Reading by interval should be continued as a basic technique.

Activity:

1. Introduce the scale in the key of G (one sharp) asking the class to sing by syllable or number.

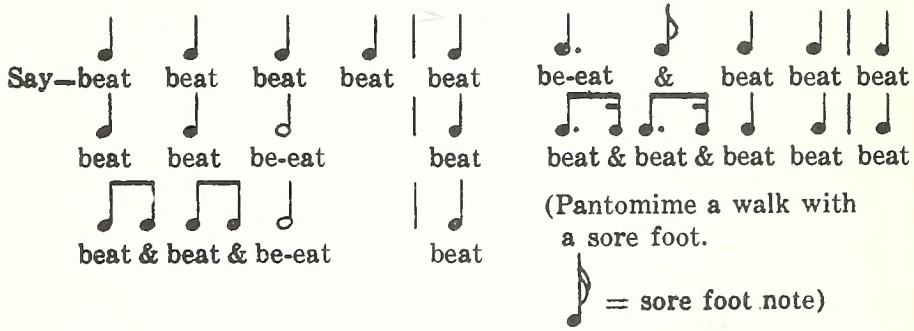
2. Employ syllables or numbers in the reading of simple melodies which include step-wise progressions and easy skips. An understanding of the tonic chord (do,me,so,do) will greatly aid the reading by syllable or number.

3. Read melodies with "line, space, line." If class encounters difficulty in reading skips, syllables or numbers should be employed to sing them correctly.

READING NOTE VALUES

"Beat" Concept

At this level the pulse in music measures each note more accurately than the "running, walking, and holding" note concept employed in the second and third grades. Pupils should experience the performance of note symbols by scanning them with "beat", and by clapping them and walking them as they scan with "beat". The following is an outline of note symbols taught in the fourth grade:


Say—beat beat beat beat beat
beat beat be-eat beat
beat & beat & be-eat beat
be-eat & beat beat beat
beat & beat & beat beat beat
(Pantomime a walk with a sore foot.
= sore foot note)

DETACH ON PERFORATED LINE

SUGGESTED MATERIALS

Syllables or Numbers

Pupils should establish the "key note" or tonality before singing with syllables or numbers.

The following songs, selected from the State-adopted music text, are adapted to the development of the concepts outlined on the previous page:

Ach Ja!, p. 40
Norwegian Mountain Dance, p. 42
Careless Shepherd, p. 45
Gifts From Over the Sea, p. 104
The Organ-Grinder, p. 138
The German Band, p. 144
My Hat, p. 145
The Little Sandman, p. 151
The Rocking Carol, p. 172
May Day Carol, p. 179

"Beat" Concept

For the Beauty of the Earth, p. 1
Dancing in Holland, p. 2
White Coral Bells, p. 5
Growing Power From the Sun, p. 9
Pick a Bale of Cotton, p. 11
The Blacksmith, p. 32
Hey Ho! Nobody Home, p. 33
Hillsides of Galilee, p. 64
Skiing Song, p. 67
Cuckoo, p. 68
The Jam on Gerry's Rocks, p. 76
Blow, Ye Winds, p. 100
Haul on the Bowline, p. 106
Cape Cod Chantey, p. 107
I've Been Working on the Railroad, p. 123

DETACH ON PERFORATED LINE

Fifth Grade

BASIC MUSIC PROGRAM

MUSIC AS RECREATION

MUSIC TO AID DEVOTIONS

MUSIC FOR SPECIAL DAYS

MUSIC RELATED TO THE CURRICULUM

Experiences:

Singing
Listening
Rhythmic
Instrumental
Creative

READING PITCHES

Part Singing—Using "Line, Space, Line", Syllables or Numbers.

The singing of rounds and descants will develop independence in singing part music. This activity should be followed by singing songs written in intervals of thirds and sixths.

Activity:

1. Learn melody of a part song first. Then add the alto part. When reading a new song, employ the concept of "line, space, line," supported with syllables or numbers when necessary. Alternate parts so that all pupils will have an opportunity to sing both parts.

2. Use the same method in singing songs written in sixths after the class can sing two-part songs written in parallel thirds. Then sing songs with a variety of intervals.

READING NOTE VALUES

The Arithmetic of Music

Introduce the nomenclature and arithmetic concepts of music symbols. This should parallel the study of fractions on the fifth grade level.

Activity:

1. Ask the class to express fractions in their arithmetic lesson in terms of music note symbols, whenever they can be applied. Introduce the music note symbols from whole notes through sixteenth notes.

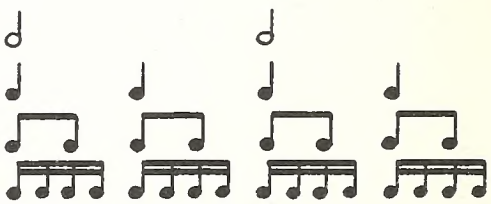
($\frac{4}{4}$ time) Whole note

Half notes

Quarter notes

Eighth notes

Sixteenth notes

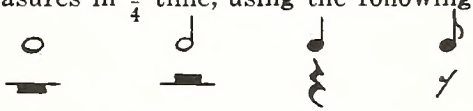


DETACH ON PERFORATED LINE

2. Assign problems outlined on page 273 of the basic arithmetic text "Exploring Numbers," Winston Publishing Company.

3. Assign pupils to write four measures in $\frac{4}{4}$ time, using any arrangements of the following symbols:

This is a problem in the addition of fractions.

4. Write four measures in $\frac{4}{4}$ time, using the following note and rest values: 

5. Write four measures in $\frac{4}{4}$ time, using the dotted quarter note and other note values used previously. The dot (.) in music added after a note adds half the value of the note to the length of the note.

SUGGESTED MATERIALS

The following songs, selected from the State-adopted music text, are adapted to the development of the concepts outlined on the previous page:

Part Singing

Song of the Wind, p. 6
Yankee Doodle, p. 126
Vendor's Song, p. 161
Las Mananitas, p. 171
So Long, p. 186
Bugle Note, p. 7
My Raincape, p. 19
Sacramento, p. 105
Tenting Tonight, p. 136
Aloha Oe, p. 158
Santa Lucia, p. 164
Brahms' Lullaby, p. 168
Deitch Company, p. 172
Down in the Valley, p. 176
Stodola Pumpa, p. 180
Walking Song, p. 185
Song of the Gypsy King, p. 198

DETACH ON PERFORATED LINE

Sixth Grade

BASIC MUSIC PROGRAM

MUSIC AS RECREATION

MUSIC TO AID DEVOTIONS

MUSIC FOR SPECIAL DAYS

MUSIC RELATED TO THE CURRICULUM

Experiences:

Singing
Listening
Rhythmic
Instrumental
Creative

READING PITCHES

"Barbershopping"

In addition to the singing of part songs in the treble clef, sixth grade pupils should learn to harmonize a bass part to familiar songs.

"Barbershopping" is an "ear" approach to the singing of the bass and alto-tenor parts. Pupils should have this experience before the boys' voices change.

Activity:

1. Use "Barbershop Harmonies" bulletin distributed by the Music Staff, State Department of Public Instruction. (Follow directions on page one.) Ask the entire class to sing the bass part, using appropriate hand signals. Then ask a few pupils to sing the melody while the remainder of the class sing the bass part. Finally, add the alto-tenor part to the melody and the bass part.

2. Use "Barbershop" songs found in the sixth grade music text.

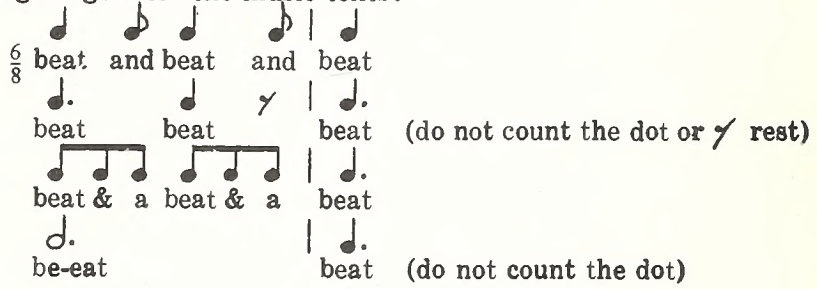
READING NOTE VALUES

$\frac{6}{8}$ Time Using The "Beat" Method

Introduce the reading of $\frac{6}{8}$ time as two beats to each measure.

Activity:

1. Practice the following note patterns listed below before reading songs from the music texts:



2. Scan the song with "beat". Then clap note values and scan with "beat". Ask members of the class to walk the note values as the class scans with "beat". Finally scan with words.

DETACH ON PERFORATED LINE

SUGGESTED MATERIALS

"Barbershopping"

The following songs, selected from the State-adopted music text, are adapted to the development of the concepts outlined on the previous page:

Home Sweet Home, p. 2
In Switzerland, p. 3
Swing Low, Sweet Chariot, p. 6
Auld Lang Syne, p. 8
Vive L' Amour, p. 10 (use C chord in place of the a minor chord)
Praise Thy Name, p. 24
Upward Trail, p. 36
Nelly Bly, p. 48
Blue-Tail Fly (use F chord in place of the d minor chord)
Gum Tree Canoe, p. 58
Cielito Lindo, p. 61
Alouetta, p. 67
Barnacle Bill, the Sailor, p. 70
Reveille, p. 73
Taps, p. 73
Silent Night, p. 92
Streets of Loredo, p. 116 (use C chord in place of the a minor chord)
Red River Valley, p. 122

$\frac{6}{8}$ Time

Vive l' Amour, p. 10
Falling Star, p. 34
Song of the Open Air, p. 46
Funiculi, Funicula, p. 50
Paddy Works on the Railroad, p. 108
The Jolly Plowboy, p. 130
The Rich Farmer, p. 138
The Coasts of High Barbary, p. 146
Jolly Old Roger, p. 160
The Derby Ram, p. 176
Begone, Dull Care, p. 199
Marlbrough, p. 202
Lord Lovel, p. 208

DETACH ON PERFORATED LINE

Seventh Grade

BASIC MUSIC PROGRAM

MUSIC AS RECREATION

MUSIC TO AID DEVOTIONS

MUSIC FOR SPECIAL DAYS

MUSIC RELATED TO THE CURRICULUM

Experiences:

Singing
Listening
Rhythmic
Instrumental
Creative

READING PITCHES

The seventh grade should review and employ the basic techniques of music reading taught in the lower grades. When introducing a new song, scan the unfamiliar rhythm patterns with "beat". Employ the technique of reading by "line, space, line", supported by syllables or numbers, when reading pitches in any clef.

Ask girls to aid the boys when singing bass clef parts. "Barber-shopping", introduced in grade six, should be continued in grade seven.

READING NOTE VALUES

Review the following, using the "beat" concept (see 4th and 6th year outlines):

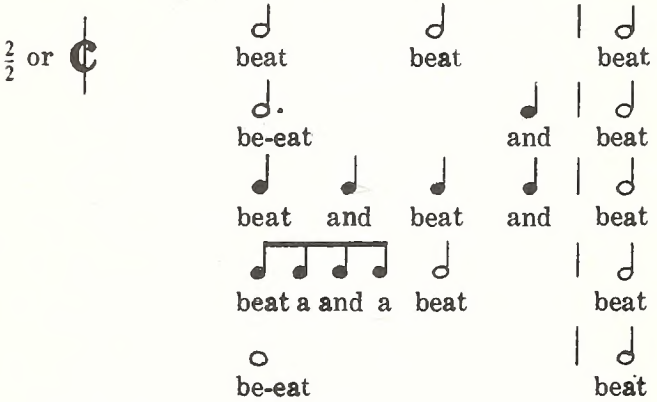
as the beat, as in $\frac{4}{4}$ time.

 as the beat, as in $\frac{6}{8}$ time.

Introduce: as the beat.

Activity:

1. Practice reading the following rhythm patterns with "beat".



2. Scan songs from text with "beat", then with words.

DETACH ON PERFORATED LINE

SUGGESTED MATERIALS

Review Part Singing
Introduce Bass Clef

The following songs, selected from the State-adopted music text, are adapted to the development of the concepts outlined on the preceding page:

On the Banks of the Wabash, p. 2 (melody in bass clef)
Tarantella, p. 10 ("line, space, line" technique)
The Minstrel Boy, p. 20 (repeated bass patterns)
Let Us Break Bread, p. 31 ("line, space, line")
Lord of All Being, p. 34 ("line, space, line")
Dear Lord and Father of Mankind, p. 39 ("line, space, line")
Holy God, We Praise Thy Name, p. 40 ("line, space, line")
The Spacious Firmament on High, p. 42 ("line, space, line")
Once More My Soul, p. 46 ("line, space, line")
Were You There?, p. 68 (melody in bass clef)
Columbia, the Gem of the Ocean, p. 77 ("line, space, line")
Give Me Your Tired, Your Poor, p. 83 (melody in bass clef)
Streets of Laredo, p. 88 ("line, space, line" and "Barbershopping", using F and C)
Mango Walk, p. 121 ("Barbershopping", using G and D)
My Wild Irish Rose, p. 144 (melody in bass clef)
Aura Lee, p. 149 ("line, space, line")
Canyon Moon, p. 150 (chant in bass part, melody in last part)

$\frac{2}{2}$ or $\frac{3}{2}$ or ¢ time

Once More My Soul, p. 46 ($\frac{2}{2}$ meter)

Praise to the Lord, p. 53 ($\frac{3}{2}$ meter)

The Happy Wanderer, p. 8 (¢ time)
Where, Oh, Where, p. 28 (¢ time)
Give Me Your Tired, Your Poor, p. 83 (¢ time)
When You Were Sweet Sixteen, p. 134 (¢ time)

NOTES

DETACH

Eighth Grade

BASIC MUSIC PROGRAM

MUSIC AS RECREATION

MUSIC TO AID DEVOTIONS

MUSIC FOR SPECIAL DAYS

MUSIC RELATED TO THE CURRICULUM

Experiences:

Singing
Listening
Rhythmic
Instrumental
Creative

READING PITCHES

The eighth grade should review and employ the basic techniques of music reading introduced in previous grades. Employ the technique of reading by "line, space, line", supported by syllables or numbers, when reading pitches in any clef.

Part-singing, including songs with bass clef parts, should be emphasized. Continue "Barbershopping", introduced in grade six, using songs from the text whenever possible.

READING NOTE VALUES

When introducing a new song, scan the unfamiliar rhythm patterns with "beat", then scan with words. (See outlines for grades four, six and seven for an explanation of "beat" techniques covering various meter signatures.)

DETACH

SUGGESTED MATERIALS

Reading Pitches and Note Values

The following songs, selected from the State-adopted music text, are adapted to the development of the concepts outlined on the preceding page:

The Stars and Stripes Forever, p. 1 (two-part, 3rds)
Chester, p. 3 ("line, space, line", "beat" concept)
Johnny Has Gone for a Soldier, p. 4 (descant, "line, space, line")
Hail, Columbia, p. 5 ("beat" concept, "line, space, line")
Paddy on the Railway, p. 12 ($\frac{6}{8}$ "beat", "line, space, line")
Beautiful Dreamer, p. 14 (parts by "line, space, line", $\frac{12}{8}$ "beat")
Timber, p. 18 (Bass melody)
Down the River, p. 20 (Parts by "line, space, line")
These Things Shall Be, p. 24 (parts by "line, space, line")
Mary Ann, p. 32 ("Barbershopping")
Holla-Ie! Holla-Lo!, p. 34 (parts by "line, space, line", "Barbershopping")
Off to the Army, p. 36 ("beat" concept)
Hora, p. 38 (Parts by "line, space, line")
Merry Widow Waltz, p. 44 (parts by "line, space, line")
Toreador Song, p. 46 ("beat" concept, parts by "line, space, line")
Deep in the Heart of Texas, p. 68 ("Barbershopping", "line, space, line", "Beat" concept time)
Dear Hearts and Gentle People, p. 70 (parts by "line, space, line")
Let the Words of My Mouth, p. 80 ("Beat" concept, "line, space, line")
This is My Father's World, p. 82 (bass part by "line, space, line")
The Lord Is My Shepherd, p. 84 (parts by "line, space, line")
Come, Come, Ye Saints, p. 86 ("beat" concept, parts by "line, space, line")
Nobody Knows the Trouble I've Seen, p. 87 ("Barbershopping")
Eternal Father, Strong to Save, p. 88 ("beat" concept)
One God, p. 90 (Parts by "line, space, line")
He's Got the Whole World in His Hands, p. 92, ("Barbershopping")
The Church in the Wildwood, p. 94 ("Barbershopping", "line, space, line")

NOTES

THE MONTHLY PLAN

In order to maintain a sound program of music, it is necessary that the classroom teacher plan the month's work by listing the new items of music which she will use under the appropriate category of the planning and report form. If the services of a music specialist are available, she should hold a conference with each teacher for purposes of supplementing the basic plan when necessary and scheduling her visits to the classroom to carry out the activities planned.

At the close of the month the classroom teacher should file one copy of the plan for future reference and deposit one copy in the principal's office for his information.

SUGGESTED PLAN AND REPORT FORM
(To be duplicated for teacher use.)

_____School ____Grade _____Month _____Teacher

MUSIC AS RECREATION

MUSIC TO AID DEVOTIONS

MUSIC TO CELEBRATE SPECIAL DAYS

MUSIC RELATED TO THE CURRICULUM (Social Studies, Language Arts, etc.)

Note: After each item use a letter to indicate the type of activity, such as: (L) for Listening, (S) Singing, (C) Creating, (R) Rhythms, (I) Instrumental.

On the back of the report form list the skills emphasized during the month, indicating the page numbers of the materials used.

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